

45, 46, 47

Jaargang 9 NO. 49

ICI, SILENCE

by
Elena Filipovic

BRUSSELS, 17 OCT. – First there is silence. Then a piercing cry, cut off abruptly. And then another, cut off as well. A bright, almost blinding white. Then black. More silence.

Like the epigraph to an essay, the twin operatic screams at the beginning of *Resonating Surfaces* (2005) announce something to come.

Nearly one minute of black quiet follows. It isolates the epigraph from the rest. Just before you imagine that this stillness is too long, a camera pans and its slow, undulant

movements show you a city. A text tells you: Ici, São Paulo.

All white-grey concrete, a modern metropolis slowly passes before you. It is a dense forest of buildings with small patches of lushness, of green. As far as the camera can see, there are ordered grids of windows on the buildings. It looks like a city unpopulated, empty. Nothing seems to move.

The scene changes. Cut to people. They are swaying to a sound only they hear, singing and perhaps beating drums or other instruments. Music and singing can be heard, but it doesn't correspond to the movements of the mouths you see. Cut to other

people. A father and son and mother, their hands caressing the other's face and shoulder and hand as they speak or listen. These are absent-minded caresses, a mix of tenderness and habit.

Voice-overs in Portuguese can be heard, evoking remembrances of São Paulo. They speak of a longing for ordinary things: the city's smell of petrol and jasmine, fog in the winter, asphalt, the sound of the gas delivery van...

The relationship between the movements of musicians, the caresses of a Brazilian family and recalled sensations of a missed home—nothing connects these except the inexplica-

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(advertentie)

Première 2/11 21h

MANON DE BOER

**RESONATING
SURFACES**

Flagey Studio 5
Heilig Kruisplein 1050 Brussel
Pl. Sainte-Croix 1050 Bruxelles

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people. They are swaying to a s.



Kristel told of her arrival in Paris, her beginnings as an actress, her love affairs, in short, her maturation into the woman one sees briefly on film. And then she told her story again, the same one but slightly differently. The voice you heard never corresponded to the image on film. While she spoke, images of Paris floated by.

The two films are equally draped in an atmosphere of atemporal nostalgia. This is not so much because the slightly faded palette of Super 8 in one or 16 mm film in the other looks like it has filmed a time clearly different than ours, but rather because it doesn't reveal its time. It withholds time as it registers it on its *plaque sensible*. No small part of this lies in the fact that the cities shown—the São Paolo and Paris of Rolnik or the Paris of Kristel—seem strangely halted and vacant. The camera hypnotically floats over each city, showing its buildings, its urban fabric, and returning again and again to certain spots, like a lover. Or a detective. But there are almost no signs of when the film was made and it could have been yesterday or fifteen years ago.

While they are both undeniably portraits of the women they feature (and the cities they evoke), these are hardly biographies in the strict sense. Of course, their stories are personal, even highly autobiographical, recounting a series of crucial, formative

moments in their respective lives. But the true story in each is not Rolnik's or Kristel's so much as an aesthetic, almost epistemological one: de Boer's focus is on the place where memory and its retelling conveys something about a person that isn't located in the actual words they speak but in those they don't, in how they tell them, or in the gaps in between—in the way memory fails, reconstructs, or interprets history.

Silence is crucial to this and so much of what de Boer's does. Her works are impregnated with bits of silence (and with it, elisions, gaps, and absences). But silence is a strange thing. It is usually described in the negative — it is what there is when there is *no* noise, *no* sound, *no* articulation. Yet how to say what silence is itself, without recourse to what it isn't? And how to speak about the meaning that sometimes emerges from this thing that is *not*?

Nearly any one of De Boer's films or sound pieces or photographs seems to contain a kernel of every other piece. The workings of memory, the significance of what is absent, the way in which what one is not given to see or hear can portray a person: these are some of her persistent concerns. Thus de Boer's work, so engaged with portraying others, is undeniably also a portrait of the artist. And this, even as de Boer appears so little herself — she cuts out her own voice

and most references to her from the filmed interviews she makes, her presence remains outside the frame. Ici aussi, there is a kind of silence that matters.

Manon de Boer

Resonating Surfaces, 2005, 38', color, sound

Camera

Sébastien Koeppel

Editing

Manon de Boer

Concept soundtrack

George van Dam and Manon de Boer

Composition soundtrack

George van Dam

Sound-editing

George van Dam and Bastien Gilson

Final mix sound

Christian Cartier

Production

Manon de Boer / Blitz zwz

Co-production

Jan Mot, Brussels

Transmedia – Hogeschool Sint-Lukas, Brussels

Le Fresnoy, Studio national des arts contemporains, Tourcoing

With the financial support of the Vlaams Audiovisueel Fonds (VAF)

Thanks to Lhoas & Lhoas

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(advertisement)

Exhibition 3/11 – 17/12

MANON DE BOER

RESONATING SURFACES

Jan Mot
Rue Antoine Dansaertstraat 190
B – 1000 Brussels





HALIFAX. Project Class house, back view. Photo David Askevold, 2005.

that day. Maybe they did release the secret, but just forgot about it. Probably the real legacy of these so-called conceptual art initiatives lays in the survival of these details in the artistic imaginary.

During the fall of 1969 several instruction works submitted by artist where realized by the students. When one gathers the documents that where generated around the

time, it is possible to spot the same people in several of the photographs that have spread out in books and archives. They where participants, constituted audiences and sometimes were even behind the camera as in Dan Graham's performances and video pieces. They where also the ones that decided that a work of Douglas Huebler was to end up as a fake school advertising in Artforum

magazine; and the place where the images of a Jan Dibbets' piece where to be taken. But, how is one supposed to read what these people had to say by engaging themselves in the realization of these works?

Barry was at the time probably more interested in the dematerialization of the work of art than in the actual content of the students' conversation. He was probably thinking in the long-term existence of something simultaneously as intangible and precise as a secret. For the students, this didn't seem to be the main preoccupation. For some of them, the piecwas about friendship and loyalty. This makes me wonder where exactly lays its significance; what exactly makes a work like this transcend it's historical boundaries?

When the students realized that their conversation had been bugged, they apparently got together again and agreed on a new idea. On his side, Barry has persisted in showing the piece. Some might say that since the secret was recorded the work was destroyed; some others that it actually never got to exist -although one could argue the same thing about a long list of works that were created in the same spirit.

We know about a few of other works that were submitted to Askevold's *Project Class*, whose existence and realization was only transmitted by oral or written communica-

Five years had passed since they where in

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just it. At the time, everybody



tion. Or, for that matter, by photographs that can't say much about what actually took place. The fact that these works might still exist in the artistic imaginary is probably enough to keep developing an intellectual thread. The gaps between historical facts can sometimes further the exploration for knowledge. In that sense, my quest for Barry's secret aims to spin the circulation of a specific chapter of recent art in order to find out what are the possible repercussions that conceptual art and its legacy might still have in our understandings of the artistic matter.

This research has raised several questions. In the first place wanted to find out if the secret was still one. At some point the query moved me to discover who killed Robert's secret, but suddenly it started to disappear to give space to less specific and more revealing questions. As a continuation, of this project a class reunion has been organized. It will be held in Halifax, during November 2005. The meeting will gather the people who remembered having been present for the execution of Barry's piece. The report of this event will follow if its nature, and its participants, allow me to do so.

Thanks to the people involved in the fall 1969 Project Class: the students Mary Lou Bowstein, Terrel Seltzer, Ron Saab, Ian Murray, and specially to Konrad Wendt, Al McNamara, Tim

Zuck, Richards Jarden, and Jon Young for the help of this research. Special thanks also to David Askevold for his help and enthusiasm and, of course, to the initiator of it all, Robert Barry.

This project could not have been possible without the help and support of Peter Dykhuis, Christopher Youngs, Debra Campbell, Pan Wendt, Barbara Edwards, John Latour, Chantal Pontbriand, Luca Cerizza and Martha Wilson, as well as Magali Arriola, Sofia Hernandez Chong Cuy, Nate Harrison, Hugo M. Hopping and Jan Mot.

The work by Robert Barry, A Work Submitted to Projects Class, Nova Scotia College of Art and Design, Fall from 1969, was part of the exhibition Today is just a copy of yesterday at Jan Mot (February – April 2005).

In Brief

Calcutta Art Research. In December **Joachim Koester** is the first artist to go to Calcutta under this new research and residency programme for artists, curators and theoreticians, created by Amsterdam-based artist Praneet Soi and Stockholm-based curator Anders Kreuger. The other participating artists in the inaugural 2005/2006 season are Miriam Bäckström, Carsten Höller, Aernout Mik, Marcel Odenbach and Willem de Rooij.

The new book on the work by **Pierre Bismuth**, with contributions by Michael Newman, Raimar Stange and Thierry Davila, will be launched at the Flammarion bookshop, Centre Pompidou, Paris on November the 3rd at 18h.

On the 12th of October **Sven Augustijnen** published a supplement to the Flemish newspaper De Tijd, dedicated to the building of the European parliament in Brussels. It features amongst other articles, an interview with Etienne Davignon, one of Belgium's leading economical and political figures. The publication is part of the exhibition *Information/transformation* at Extra City, Antwerp.

(advertisement)

Presentation 3/11 – 17/12

JONATHAN MONK PRESENTS A BOOK BY DONALD BURG Y FROM 1973

EACH PAGE IN THIS SERIES CONTAINS ONE OF A CHOICE OF SEVERAL STATEMENTS WHICH IDENTIFY THE PAGE IN ITS CONTEXT. THE OBSERVER'S CHOICE OF IDENTITY FOR EACH PAGE, WETHER IDENTICAL TO THE PARTICULAR STATEMENT OR NOT, RE-IDENTIFIES THE OBSERVER AND HIS CONTEXT.

Jan Mot
Rue Antoine Dansaertstraat 190
B – 1000 Brussels

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Some have agreed on the facts, but



The gallery will be closed from December 18 till January. The forthcoming exhibition will include recent works by **Deimantas Narkevičius** and **Joachim Koester**. The opening will be on January 18.

Agenda

Sven Augustijnen

Information/Transformation, EXtra City, 4/9-4/12 (cat)

Pierre Bismuth

Points de vue, Nancy, 7/5-31/12 (solo); *Pierre Bismuth–Michel Gondry, The All Seeing Eye*, Cosmic Galerie, Paris, 12/10-3/12 (solo); *Mouvement, des deux côtés du Rhin*, Museum Ludwig, Cologne, 15/10-12/2; *Strictement confidentiel. A partir de la collection de Marc et Josée Gensollen*, Centre d'Art Vassivière, 29/10 – 22/1; *Pantone 192 i altri colori*, Galleria Sonia Rosso, Torino, 12/11-22/1

Manon de Boer

Contour, Mechelen 2005, Stad in Vrouwenhanden, Mechelen (B), 17/9-20/12; Jan Mot, Frieze Art Fair, London, 21-24/10; *Resonating Surfaces*, Jan Mot, Brussels, 3/11-17/12 (solo)

Rineke Dijkstra

Slow Art. Zeitgenössische Kunst aus den Niederlanden und Flandern, Museum Kunst Palast, Düsseldorf, 16/7-6/11; *Sujeto*, MUSAC, Leon (E), 10/9-4/12; *Rineke Dijkstra*, Stedelijk Museum

Amsterdam, 4/11-6/2 (solo)

Honoré ⚡O

The Quest, Belgian Pavilion, Biennial Venice, 12/6-11/11 (solo); *Clone Stone, A forbidden Barbecue Piece. A Fountain Project in the Anyang Resort River*, Anyang Public Art Project 2005, Anyang, from 20/10

Dora Garcia

Le Tableau des Elements, MAC's, Grand Hornu, 28/8-18/12; *Vibraciones*, MUSAC, Leon (E), 10/9-4/12 (solo); *Des messages, des instructions, des questions*, Frac Bourgogne, Dijon, 1/10-26/11 (solo); Galeria Juana de Aizpuru, Frieze Art Fair, London, 21-24/10; *Dora Garcia*, Festival de Performance y Video, Museo Nacional Reina Sofia, Madrid, 1/12-1/2 (solo); Galeria Juana de Aizpuru, Miami Art Fair, 2-5/12

Mario Garcia Torres

Anima-Dis/Appearance, Fri-Art, Fribourg, 17/9-6/11; *Black Market Worlds. The 9th Baltic Triennial of International Art*, CAC, Vilnius, 23/9-20/11 (cat.); *Angelo, Mail*, Deconsecrated Church of San Romano, Rome, 18/10-25/10 (with artist publication); Jan Mot, Frieze Art Fair, London, 21-24/10

possibile repercussions and concep-

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Dominique Gonzalez-Foerster

Tropicália: A Parallel Modernity in Brazil. 1967-72, Museum of Contemporary Art, Chicago, 22/10-8/1

Douglas Gordon

Strictement confidentiel. A partir de la collection de Marc et Josée Gensollen, Centre d'Art Vassivière, 29/10-22/1

Joachim Koester

Danish Pavilion, Biennial Venice, 12/6-11/11 (cat.); *Black Market Worlds*. The 9th Baltic Triennial of International Art, CAC, Vilnius, 23/9-20/11; *Highlights*, The National Museum of Art, Copenhagen, till Dec; *Morning of the Magicians*, Greene/Naftali Gallery, New-York, 18/11-7/2 (solo)

Deimantas Narkevičius

We are the Artists, International Biennial of Contemporary Art, National Gallery, Prague, 14/6-9/11; *Black Market Worlds*. The 9th Baltic Triennial of International Art, CAC, Vilnius, 23/10-20/11; *Once in the XX Century*, Akademie der Künste, Berlin, 4/11-15/1 (solo); *Sofi Target. War as a Daily*, *First Hand Reality Exhibition Concerning War*, BAK, Utrecht, 6/11-18/12

Tino Sehgal

German Pavilion, Venice Biennial, 12/6-11/11 (with T. Scheibitz); Yokohama Triennale, Yokohama, 28/9-18/12; *Strictement confidentiel. A partir de la collection de Marc et Josée Gensollen*, Centre d'Art Vassivière, 29/10-22/1; Johnen Galerie, Berlin, from 26/11 (solo)

Ian Wilson

Strictement confidentiel. A partir de la collection de Marc et Josée Gensollen, Centre d'Art Vassivière, from 29/10-

Other artists of the gallery: **Sharon Lockhart**

Douglas Gordon

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